

PELPOP NEWS

SUMMER EDITION 1973 Number 25



Produced by PELPOP

Pelham
PUPPETS

Marlborough, Wiltshire

'Letter from Pelpop'

MARLBOROUGH,
September, 1973

Dear Pelpups,

As my letter seems rather long this time, I will start with the vital matters first—the lucky winners!

I am giving 3 prizes in the play writing competition, of one puppet each. They go to Andy Currie of Quebec for "Being Invisible is Rough", Peter Ellis for "On Hallowe'en" and P. Holgate for "Ice cream for the King".

There were some very good entries for the photographic, cartoon and painting competitions and here are all the winners (again one puppet each). Photographic competition—Mike Fuller of California, G. Schmidt of Germany, T. Bick and Anthony Speakman. Cartoon—R. J. King, Gillian Spiby, Oliver Nagele of Germany and Suzanne Gyseman. Painting—(regret cannot reproduce in this magazine) Lynn Pauley of U.S.A. over 10, Caroline Jones, Solihull under 10.

My thanks go to Jan Bussell for the photographs of some of the puppets in his fine collection. We are hoping to establish a permanent site for his museum in Marlborough. What better town could be chosen than the home of the Pelham Puppets! I am grateful also to him for photographs of some interesting puppets which he designed depicting the four seasons of the year.

My apologies to members in U.S.A. and Canada for increasing the year's subscription to \$1 but now I am writing all replies by air mail.

It seems a long gap since the Christmas issue, but I always think it is better to produce an issue just before the winter term, and after you have been to the sea where your interests tend to be more towards the outdoor pursuits.

Puppetry is not however confined only to dark winter nights. I hope many of you have seen and enjoyed the Punch and Judy shows at seaside resorts, and at variety shows, where this type of entertainment is becoming more and more popular.

On the whole we depend on a darkened auditorium to make the best display of our lighting effects. So, as the nights draw in our minds must turn to puppet entertainment. Now is the time to start planning.

If you have only one or two puppets, do not feel you are going to have to resign yourself to Hearth Rug Puppetry for ever. If you want to put on puppet shows, this is what you should do. Ask round amongst your friends to see who else have puppets of their own, and if you are lucky you may find amongst 5 or 6 friends you possess 15 to 20 puppets, now that's enough for any producer. If you are unlucky amongst your friends, try forming a group at school, or

do that as well, because one will help the other. It would be as well to suggest the idea to the Art master or whichever teacher you think would be the most keen. Once you have found your team discuss amongst yourselves who will be responsible for what. Usually one or two amongst a group of 5 or 8 members will have already progressed further in the field of puppetry and obviously those who have, should take the lead. List the puppets at your disposal, if you have 2 or 3 Mitzis don't worry—this may be useful, you can always add or subtract a few articles of clothing to make them look different. There are of course some 'musthaves'. You must have a witch, I like the one with the broomstick, its so useful in a play. I think the skeleton is an important character because there is so much that can be done with him, a policeman always seems to come into a play, and there are a few funny records he can perform to.

Personally, I love the pop group and would not like to put on a show without a pop session, using some of the latest record hits. I am particularly keen on drumming, and I find it helps to make the audience respond—I watch the toes of the people in the front row, as soon as they start to waggle—I know they are with me.

Animals are always great favourites, what's a witch without a cat! The woolly caterpillar has become a member of the star team, he is good at frightening off villains, and yet he is kindly and usually a hero. The mother dragon is a vital character where Giants and Castles are concerned. We have always put the animals on shorter strings, simply because so often, they are bought as a toy, and for hearth rug use, and the shorter the strings, the less likely they are to get tangled. I would be interested to receive your comments on this subject.

Do not worry about the smallness of the J.C. puppets—the boy and girl, Noddy and Andy Pandy work in well with the standard puppets and their

CUT ALONG DOTTED LINE

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variation in size only denotes they are the younger children. We use them all in our animated units, and they look fine, so they should on the stage.

Of course you may want to lengthen their strings, but you will see their operation is different from the SS. puppets. This should not matter provided you make the puppets do what they are best at doing, i.e. the J.C. range are mainly intended for dancing to music and running about, climbing up things, into things (but not under things) and not for long speeches, even SS. puppets should avoid this ordeal.

The keynote all through is to make the puppets do what they are best at doing. Avoid long discussions between puppets. Short dialogues with plenty of action while they speak are ideal. Avoid criss-crossing too much on the stage, and of course passing under arches—unless the arches or doorways are specially constructed to allow the passage of the strings. They are good at jumping, flying, being made invisible, partly or wholly, walking up stairs or up invisible stairs, gliding across stage on magic carpets, climbing up ropes, walking behind things and coming out as a different person; this is a transformation scene dealt with in the last magazine. There is a host of good puppet movements, that you only find out about when working your puppets. Seek them out, emphasize them but do not overdo any one favourite action.

Good luck,

Polpop

For the benefit of new members, the subscription of 15p entitles you to a badge and a year's subscription to the magazine—i.e., two magazines, one on joining, that is the current copy, and the next issue. They come out in Aug./Sept. and December. If you do not renew you are still a member but you will not receive a magazine.

If you join for five years you will receive ten copies in all.

If on receiving this magazine it is your second copy and you want to continue receiving magazines please renew your subscription on this form as soon as possible.

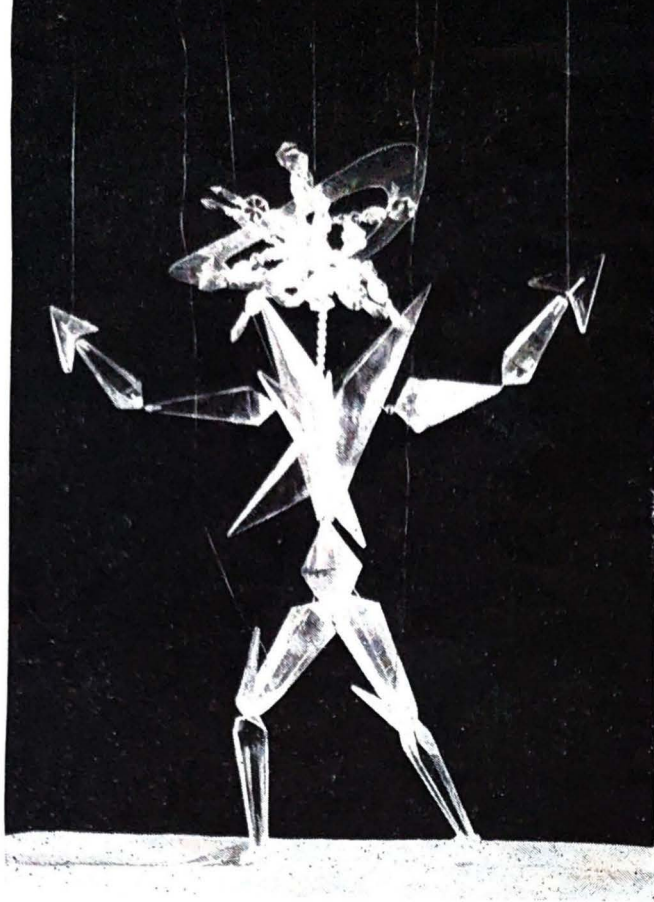
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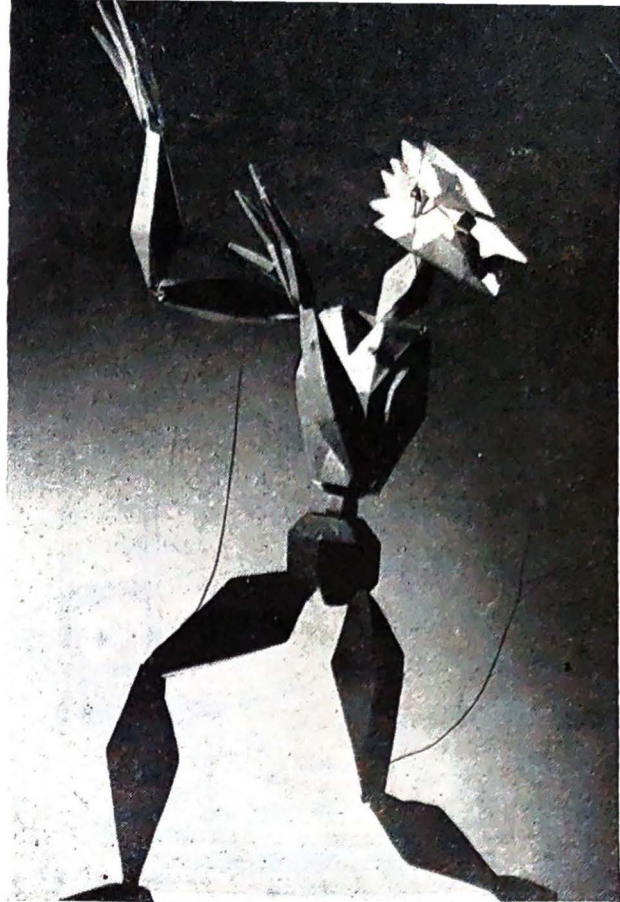
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WINTER The Flower Ballet

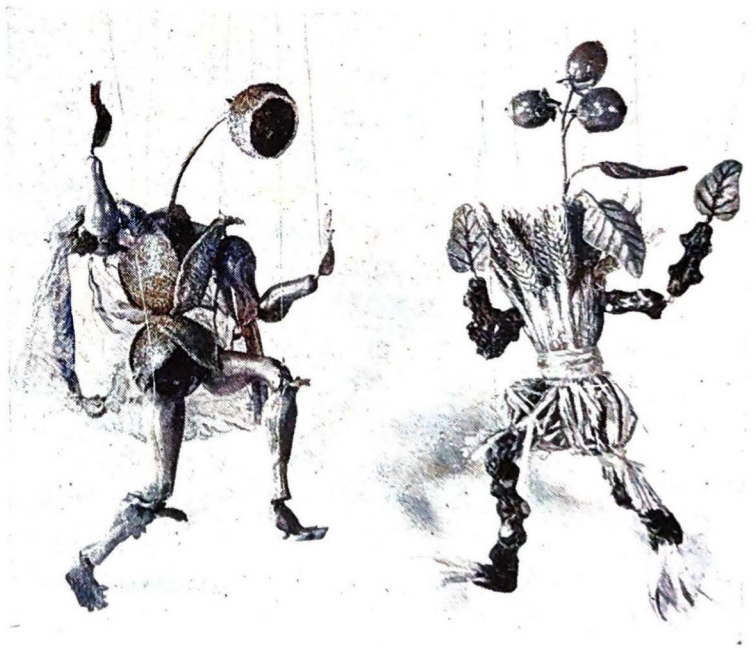
The Spirit of Silver
from the *Ballet of Gold and Silver*



JACK FROST

Good Examples of Symbolic Puppets from the Hogarth Puppets

by JAN BUSSELL & ANN HOGARTH

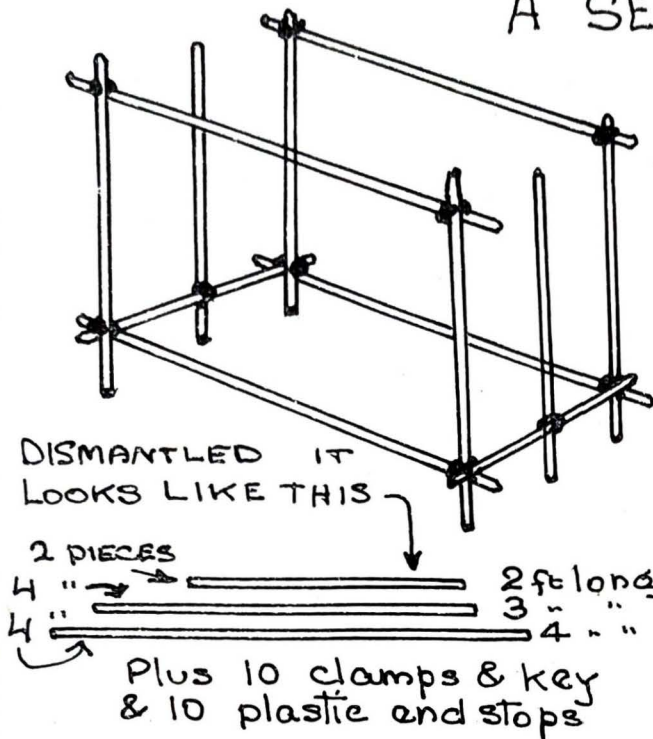


Two figures for Autumn
design by Jan Bussell

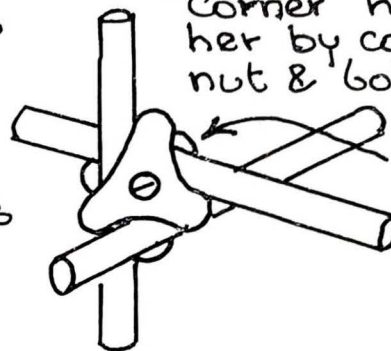
Based on *The Seasons*

A SOUND FRAMEWORK ON WHICH TO MAKE

A SEMI-PORTABLE STAGE



This plastic covered metal tube can be obtained in a number of sizes from $\frac{1}{4}$ " to 1" dia. It is clamped & held rigid by ingenious locking device at each corner held together by countersunk nut & bolt. Here is a close up.

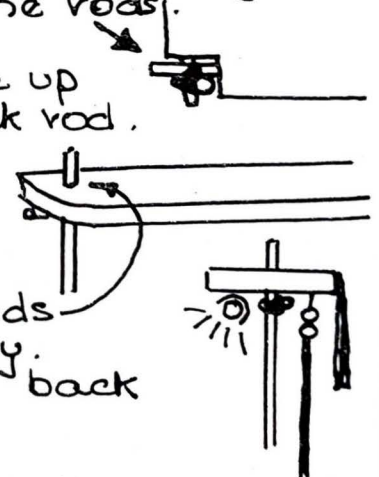


Any size stage can be constructed, but the bigger the stage the thicker the tube must be. Suggested size is 4 ft wide 3 ft high & 2 ft deep. This allows 6" legs beneath the stage floor. The 10 tubes for the above stage $\frac{1}{2}$ " thick, plus the clamps & stops came to about £9 (nine pounds)

Having made up your frame & believe me it does take a time, so I am not recommending its use as a portable stage, you now must get a piece of 5 ply or blockboard, 4 ft by 2 ft, for the stage floor. Cut the corners out to clear the rods.

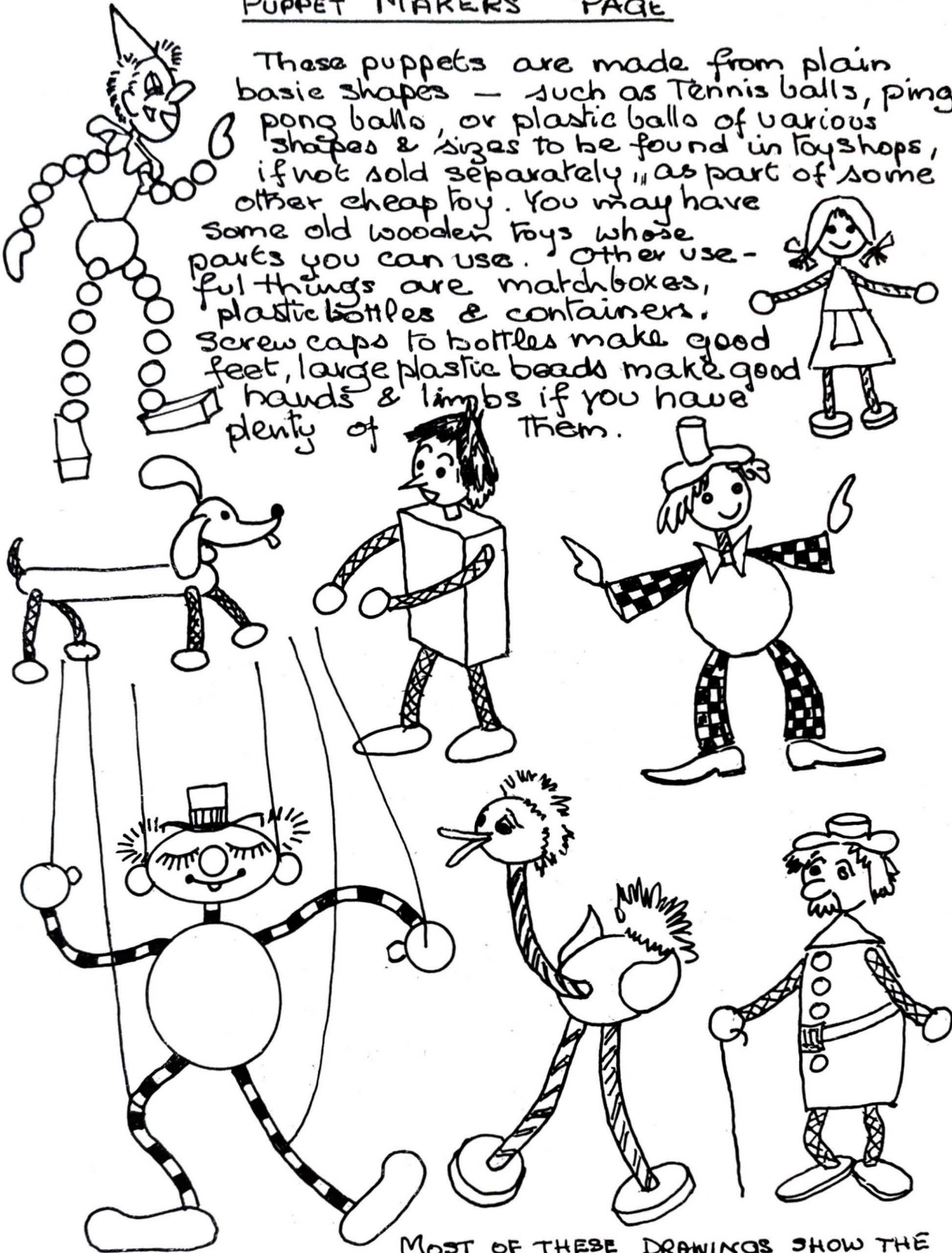
You will find you need a strip of wood beneath the plywood to make up difference in levels of front & back rod.

Now you want a piece of wood or plank 4 ft long, 4 inches wide & a good 1" thick, to take the pelmer, curtains & lights. A $\frac{1}{2}$ " hole at each end to fit over the ends of the uprights holds this plank firmly. A wooden strip can fit over the back rail in a similar manner.



PUPPET MAKERS PAGE

These puppets are made from plain basic shapes — such as Tennis balls, ping pong balls, or plastic balls of various shapes & sizes to be found in toy shops, if not sold separately, as part of some other cheap toy. You may have some old wooden toys whose parts you can use. Other useful things are matchboxes, plastic bottles & containers. Screw caps to bottles make good feet, large plastic beads make good hands & limbs if you have plenty of them.



MOST OF THESE DRAWINGS SHOW THE USE OF THICK SOFT BRAIDED CORD FOR LIMBS, OBTAINED FROM FURNISHING SHOP. OR YOU COULD USE PLAITED RUG WOOL.



above left: Soudvine. Traditional French puppet from PICARDY.

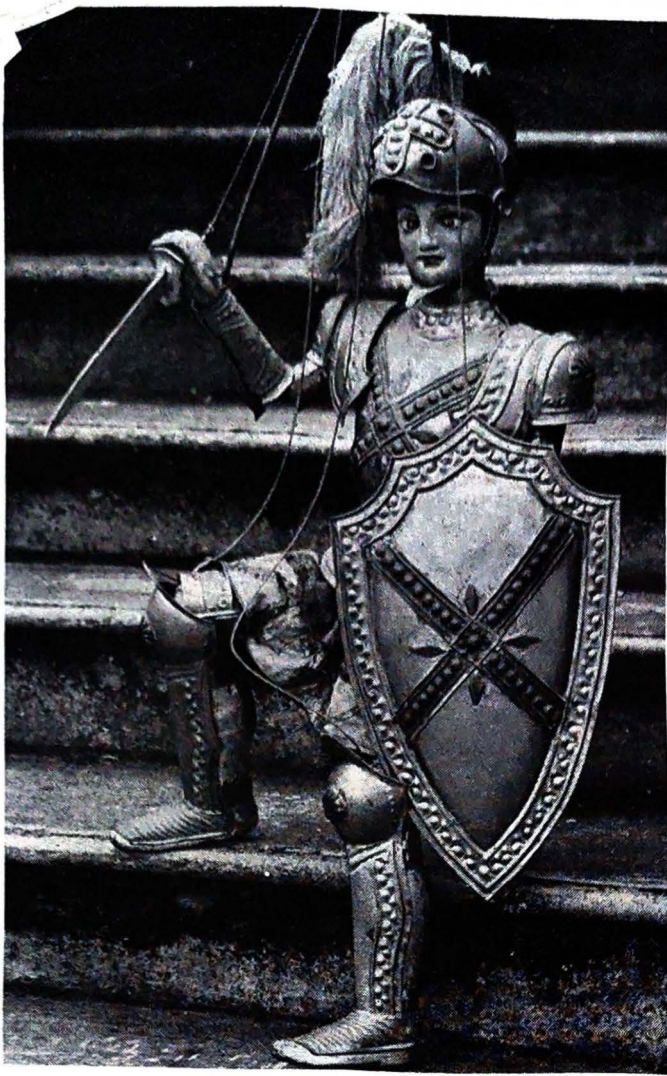
above: Indian Shadow Puppet.

A Selection of Puppets Puppet

below: 2 Chinese Shadow Puppets.

left: Two Old English clowns.





above: Orlando Sicilian Knight.

above right: Guignol & Ghafron from France.

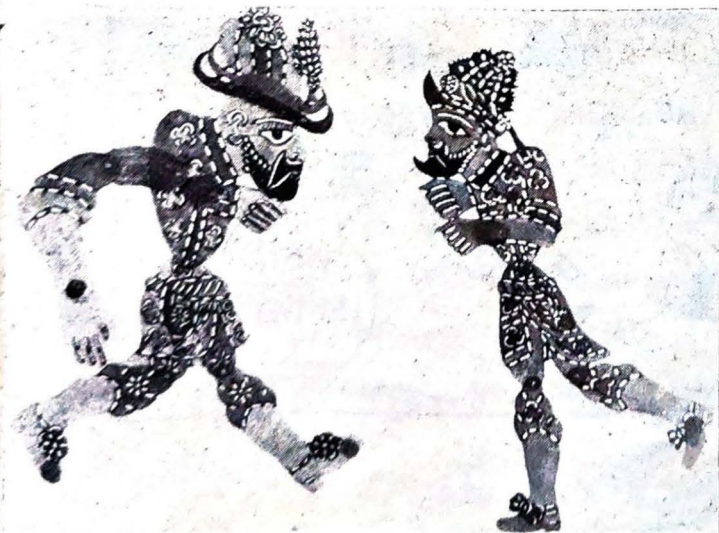


from the Hogarth Collection

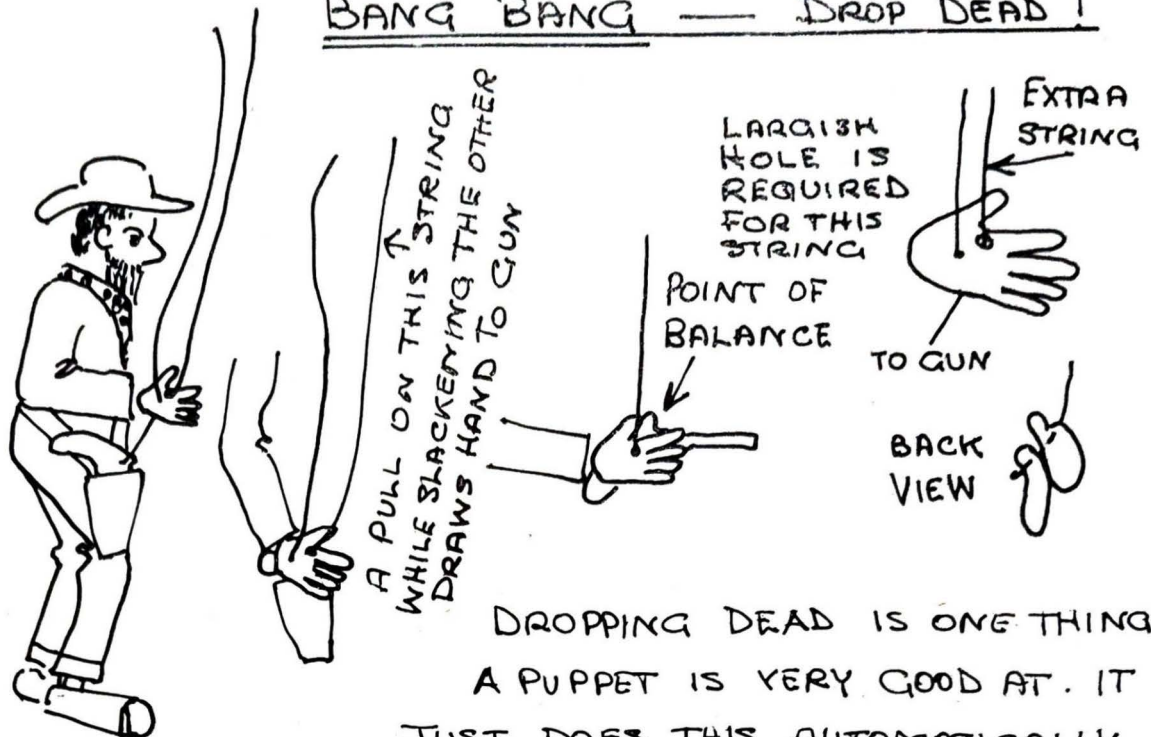
PHOTOS BY BARRY SMITH

right: Traditional Indian Puppet from RAJISTAN.

below: Kavaguez & Hacivad, Turkish Shadow Puppets.



BANG BANG — DROP DEAD !

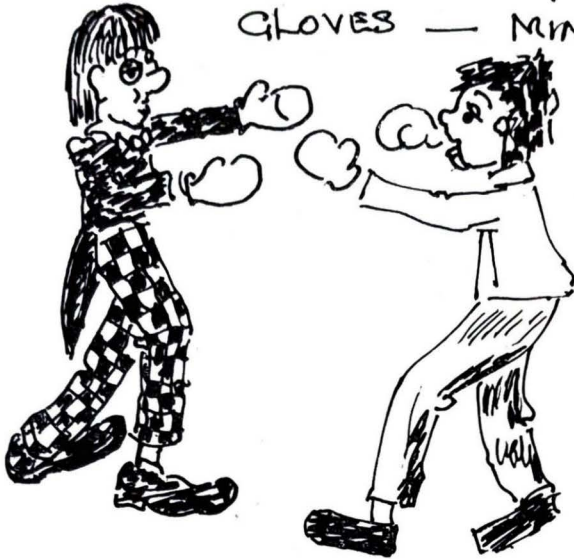


EVERY TIME YOU DROP THE CONTROL — A THING I HOPE YOU SELDOM DO ! BUT THIS SIMPLE ACTION CAN BE IMPROVED WITH A FEW DRAMATIC GESTURES, SUCH AS STAGGERING — SLUMPING OVER THE TABLE & THEN THE FINAL FALL, WITH YOU STILL HOLDING ONTO THE CONTROL !

IT IS IMPORTANT TO DRILL A HOLE IN POSITION SHOWN TOP RIGHT. USE $\frac{3}{32}$ " DRILL FOR FREE MOVEMENT. AN EXTRA STRING PASSES THROUGH THIS HOLE & IS FIXED TO A REVOLVER, AT THE POINT OF BALANCE, IT MUST LOOSELY FIT IN HOLSTER, SO IT WITHDRAWS EASILY. THE OTHER END OF STRING TIE TO CONTROL.



A GOOD FIGHT

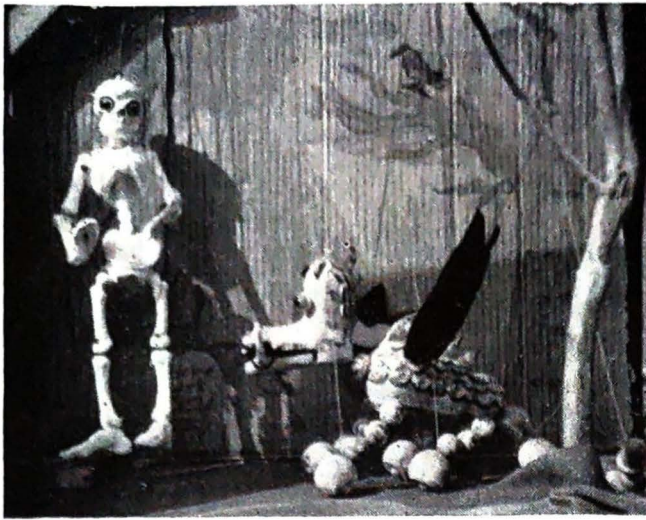


YOU CAN BUY A PAIR OF BOXING GLOVES — MINIATURE SIZE IN MOST

FANCY GOODS SHOPS THEY ARE RATHER LARGE FOR THE ORDINARY PUPPETS BUT PUT ON THE SM PUPPETS — THOSE WITH LARGE HEADS & MOVING MOUTHS, THEY LOOK QUITE COMICAL. THE WEIGHT OF THE GLOVES ENABLES

YOU TO "PULL A GOOD PUNCH"! TO PUT THE GLOVES ON A PUPPET, REMOVE STRING FROM HANDS, TAKE FRESH STRING, QUITE A BIT LONGER — THREAD ONTO NEEDLE & PASS THROUGH GLOVE, LEAVING LARGE KNOT INSIDE. PUT HAND IN GLOVE & TIE ROUND WRIST. PASS STRING THROUGH SCREW EYE IN CONTROL & DOWN TO OTHER GLOVE. MAKE SIMILAR FIXING & FIT GLOVE TO HAND. ALLOW MORE STRING SO ARMS CAN HANG DOWN FULLY.

AS AN ALTERNATIVE TO THESE GLOVES WHICH YOU MAY THINK TOO LARGE FOR YOUR PUPPET — BUILD YOUR PUPPETS HANDS UP WITH PLASTICINE — BOTH SIDES TO THE SHAPE OF BOXING GLOVES. BIND WITH WHITE STICKY TAPE, AS THOUGH IT IS A BANDAGED HAND. PAINT THEM BROWN. PERHAPS IT WOULD BE BETTER TO SHAPE SOME OUT OF WOOD & HOOK THEM ON IN PLACE OF THE HANDS, UNCLIPPING THEIR STRING & CHIPPING ON THE NEW STRING.



MIKE FULLER, California.

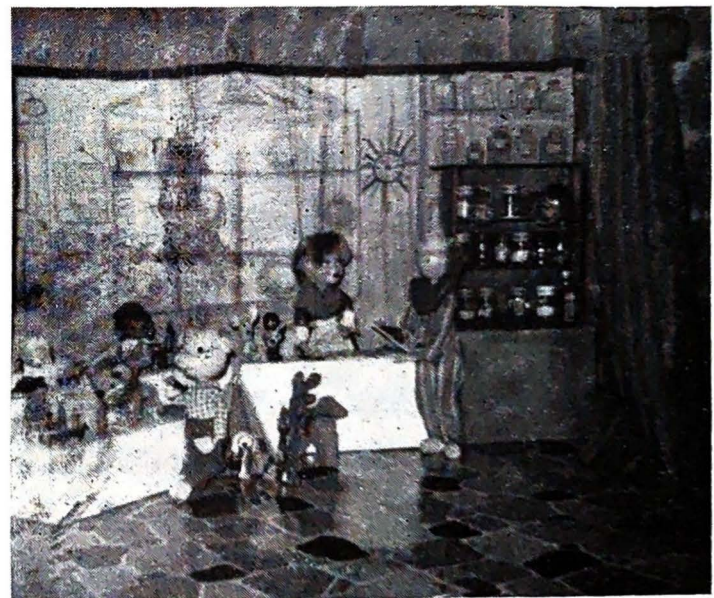


G. SCHMIDT, W. Germany

RESULTS OF PHOTOGRAPHIC COMPETITION



T. BICK, Kent.



ANTHONY SPEAKMAN, Lancs.

Being Invisible is Rough

SEE DIAGRAM AT END OF PLAYS

By ANDY CURRIE, Quebec, Canada

Characters: WITCH, DRAGON, SKELETON, GHOST and GIANT.

Scene I: In witch's cave. Cauldron is seen, boiling violently.

WITCH (*Holding up a bottle*): He! He! I've done it! I have invented a magic potion that turns any object invisible! I'll have to find an antidote later. (*She is admiring her potion so much that she does not see DRAGON who has entered from right*).

DRAGON (*Suddenly*): Hi, there!

WITCH (*Startled*): E-e-e-c-k! (*She drops potion. there is a huge puff of smoke.*)

(*Smoke clears. WITCH is invisible except for hat and boots.*)

DRAGON: Oh, no!

WITCH: You overgrown lizard! Look at what you've done! GET OUT BEFORE I ZAP YOU! (*DRAGON exits, flying.*)

Help, me! Somebody, please! Help! (*Enter SKELETON.*)

SKELETON: What's the trouble?

WITCH: Can't you see? I'm invisible! Anyways, where can I get an antidote, or how? I was going to get one later, but I need it now!

SKELETON: I do not know exactly, but I have a most supreme friend that would. Shall I go and send him here?

WITCH: Yes, and hurry, PLEASE!

(*Exit SKELETON.*)

CURTAIN

End of Scene I

SCENE II

(*Same place as Scene I. WITCH's boots are pacing up and down stage floor.*)

WITCH: I do wish that the friend would hurry? I've been almost an hour; I'm so worried!

(*Enter GHOST, floating. He is carrying a page.*) (*Piece of paper.*)

GHOST: Here I am! I'm sorry it took so long, but I had to find the page of my book on invisibility potions and tear it out.

WITCH: Oh! You mean, you don't have the antidote?

GHOST: Ho, no! We all must work for something if we want it, and according to this page, so do witches!

WITCH: Oh, I see. What do I have to do?

GHOST (*examining page*): It says here that to obtain an antidote for invisibility of course, one must do three things, including witches.

WITCH: And, what are they?

GHOST: Firstly, you must get a Dragon's egg.

WITCH: I know where to get one! I'll leave now and get it! Don't go away! (*She exits.*)

CURTAIN

End of Scene II

SCENE III

(*Same as before. GHOST is still there, waiting. Enter WITCH.*)

WITCH: I got it! (*egg floats over to GHOST, who takes it.*)

GHOST: Very good! Now, secondly, you must obtain the hair of a GIANT, and thirdly, which is the last, you must boil these ingredients together and drink while warm.

GHOST: Do you know where GRUMBO, the Giant lives?

WITCH: Yes, I do. He eats witches, you know!

GHOST: Yes, so he does. But, here, take this magic stone with you. (*He hands it over, and the stone looks as if it is floating in mid-air.*)

WITCH: Thank you, I must go now.

(*She exits.*)

END OF SCENE III

SCENE IV

(*In an immense cave. GIANT is sleeping against some rocks. His back etc. are all seen except his face. Enter the WITCH—what can be seen of her!*)

GIANT: S-n-o-r-e!

WITCH (*Silently*): Oh, my goodness!

(*She approaches GIANT's head.*)

WITCH: There, I've got a hair!

(*She starts leaving.*)

GIANT (*waking up*): Who's there? I smell a witch! (*He gets up.*)

WITCH: Yikes! Help me, magic stone!

(*Stone floats up fast and hits GIANT on the head, who falls.*)

WITCH: Now, to escape! (*She starts running.*)

(*GIANT gets up, weakly.*)

GIANT: I'll get you for that, you just wait and see! (*Shakes his fist violently.*) I'll have my revenge! (*Stops*) Ow, my aching head!

CURTAIN

END OF SCENE IV

SCENE V

(*Back at WITCH's cave. GHOST and WITCH are standing over the boiling cauldron, acting out as if they are preparing the potion. (Antidote).*)

WITCH: Is it ready?

GHOST: Just about. Don't worry about the GIANT's threat, as he's a big blow-hard!

WITCH: So I know!

GHOST: I think it's ready! Come, now. Get ready to drink it! (*He hands her a glass. It "tilts" up as if the WITCH is drinking. There is an immense puff of smoke, and... (after it clears)*)

WITCH: Look! I'm visible! Oh my it's good to be back to normal! Thank you, ghost!

GHOST: Don't mention it!

WITCH: I guess you were right in saying that one must work for what one wants.

GHOST: Yes, and it's a shame that only a few mortals know it!

WITCH: You're right! The world is full of uneducated people in the subject of Life.

CURTAIN

THE END

NOTE: For special effects, one may use ideas from Pelpup News. In this case, magazine No. 13 is appropriate.

Pelpop: I agree that plenty of action makes a good play. This is one case where I think there is such. Scene IV is an example. Anyway, like this play also, the moral or message the puppeteer is getting across to the audience is just as important as action, and even more so.

On Hallowe'en

By PETER ELLIS, Middlesbrough

Characters: WIZARD, 1ST WITCH, 2ND WITCH, 3RD WITCH, ANGRY MAN, 2ND MAN, OLD LADY, POLICEMAN.

SCENE ONE—in the classroom.

(Witches are sat on chairs talking. Enter Wizard.)

WIZARD: Good morning witches.

WITCHES: Good morning, Wizard.

WIZARD: Right. Now today I am going to tell you how to scare people.

WITCHES: Ooh, super. *(etc.)*

WIZARD: Tonight I want you to go round the houses scaring people, and then get them in your power. Then with everybody under our evil power we will be able to take over England!

WITCHES *(all at once)*: Ooh, super, just fancy that, I'll get the Prime Minister . . . *(etc., etc.)*

WIZARD: Witches be QUIET! Now then, I'd better run through the rules again. One. How do ghosts get through locked doors?

(1st WITCH puts hand up.) Yes, Griselda?

1ST WITCH: Please sir, they use skeleton keys!

WIZARD: Quite right, very good. Now then here are the basic rules: Never never dash out behind a moving broomstick. Always look right and left when you cross the sky, and remember to use the red cross code! Whenever possible, cross the sky by a zebra.

1ST WITCH: Please sir, I haven't got a zebra, but I've got a black cat. Will that do?

WIZARD: No, no, no. I mean a zebra crossing. Now then one last thing. For all motorists you must avoid the pedestrians. Are there any motorists here? *(Two witches put up their hands)* Right. You must remember what I've told you. As for the pedestrians you must remember the 'skyway code'.

1ST WITCH: I've just bought an automatic broom. It's the new Hoover mark 143.

2ND WITCH: So what, I've got an 'E' type motor broom.

(All witches start talking at once.)

1ST: My automatic broom's the best model of all.

2ND: My E type broom has a radio and I listen to Witches Hour!

3RD: My daughter's going to get a magic carpet.

1ST: I watch Witch of the Day on my tele!

2ND: I can't wait to scare everyone tonight.

3RD: It'll be a very expensive magic carpet!

WIZARD *(interrupting the conversation)*: SILENCE! *(The chatter dies down until everyone is quiet.)* Who do you think you are?

2ND WITCH: Please sir, I think I'm a witch!

WIZARD: You'd think you were in first year infants, not fourth year seniors, the way you lot go on. Now we'll have a break for dinner. Then after dinner I will tell you how to scare the general public.

CURTAIN

(When we performed this play we lowered a card in front of the curtain at this point which said in large letters: MENU. Then we gave a list of things which was supposed to be the witches dinner, eg.: First course: Boiled humans with blood sauce. By the time the audience had read this, we had changed the scenery.)

SCENE TWO: In the street. *(There are two houses near the backcloth with open windows, just high enough for a puppet to lean out.)*

(Enter 1ST and 2ND WITCH, left.)

(Voice of small boy, offstage.): Penny for Hallowe'en.

1ST WITCH: Sssh! We'll try this house first.

2ND WITCH: Ha. Ha! Eeh, I'll have to see the people's faces when they see us. They'll be terrified. You knock at the door. *(Angry man appears at window.)*

ANGRY MAN: Oy, clear off!

1ST WITCH: We have come to haunt you.

ANGRY MAN: What a load of old rubbish. Go on, scram!

2ND WITCH: EEEH!

1ST WITCH *(embarrassed)*: Er, let's try down the street. *(They walk to next house.)* Let's try this house. *(knocks at door.)* *(Unseen by witches 2ND MAN appears at upper window.)*

2ND MAN: Oh no, not more of them Hallowe'en people. . . I know . . . I'll soon fix 'em. *(EXIT. RE-ENTER with a jug—this can contain anything—we used tiny pieces of polystyrene.)*
Coooooooooooo!

2ND WITCH: We have come to haunt you!

2ND MAN: Yea, well I've got a little surprise for you . . . *(he emptys jug on the witches.)*

WITCHES: Aaaaaaaaaghhhh! Mercy! Help!

2ND MAN: Now get lost and don't come back any more.

1ST WITCH: Oh dear, maybe third time lucky. *(Enter OLD LADY.)*

OLD LADY: Oh what lovely disguises kiddywinks. It's very realistic. Here's a penny for Hallowe'en. Buy yourselves some lollypops. Goodbye! *(Exit OLD LADY)*

1ST WITCH: Lovely disguises? Lollypops? Who does she think she is? Cheeky thing!

2ND WITCH: Wait a minute. So that's why nobody is scared of us! It's Hallowe'en night tonight!

1ST WITCH: Oh, no. What can we do?

2ND WITCH: We'll have to think of something.

1ST WITCH: I've got an idea. Let's be good for once!

2ND WITCH: Golly, what a sooper idea. I've never been good before. How do you do it?

1ST WITCH: Well, the next person who comes along we'll be very kind and nice to.

2ND WITCH: Alright—ooh, look, someone's coming. *(Enter GIRL.)*

1ST WITCH: Hello my dear can we carry your shopping for you?

GIRL: Aaaaah, witches, aaagh! Police *(Exit GIRL.)*

2ND WITCH: Oh dear, that wasn't very successful was it?

1ST WITCH: SSSHH! Someone's coming. *(Enter POLICEMAN.)*

POLICEMAN: So, it's you is it? Witches. You've been terrorising poor innocent girls again haven't you?

1ST WITCH: No, we were being good.

POLICEMAN: Ho! Ho! Ho! You don't expect me to believe that do you? Being good! Now come on, I arrest you in the name of the Law.

1ST WITCH: Oh no you don't. Eeny meeny witches hair, Copper float into the air. POLICEMAN floats upwards until he is about six inches off the ground.)

POLICEMAN: Oh well, I knew I was due for a rise!
2ND WITCH: EEEh, Griselda, look what you've done. We were supposed to be doing good.

1ST WITCH: Good, my foot! Look where it got us! Come on let's take him back to the wizard. He'll be very pleased.

2ND WITCH: Ooh yes, I can't wait to see his face. D'you think he will give us a box of chocolates as a reward?

1ST WITCH: He might. Now come on. (They chuckle.)

2ND WITCH: My favourite choccy's are Black Magic.

1ST WITCH: Oh Agatha, do shut your big mouth. You do nothing but natter all day. Now come on, you take his arms and I'll take his feet.

BLACKOUT

(Quickly take off the two houses.)

LIGHTS UP. Bare stage

SCENE THREE—the wizard's house.

(Enter 1ST WITCH.)

1ST WITCH: Wizard, Wizard, Wizard where are you?

(Enter WIZARD.)

WIZARD: What on earth is all the noise about. Oh it's you is it?

1ST WITCH: Look what we've got to show you. Agatha, send him in. (POLICEMAN floats in, followed by 2ND WITCH.)

1ST WITCH: Down boy! (POLICEMAN floats to ground.)

WIZARD (aside): Oh no, the fools! (To POLICEMAN) er, oh, hello Constable Twit! What a pleasant surprise!

POLICEMAN Yes, it is isn't it? Now these witches 'ere say that they know you. Is that true?

WIZARD: Know me? Good Heavens no! I've never seen 'em before!

WITCHES: EEEeh, he does know us. (You could do the routine "Oh yes I do", "Oh no you don't" etc., with audience joining in.)

POLICEMAN: What shall I do with them sir?

WIZARD: Oh arrest them definitely.

POLICEMAN: Good idea sir, they'll get ten years for this.

WITCHES: Oh you can't win can you? (POLICEMAN drags them off.)

THE END

Ice Cream for the King

By P. HOLGATE, Enfield.

Characters:

SYLVIA
EDWIN
GEPETTO
FRITZI
WINNIE
LORD CHAMBERLAIN
GRIZELDA
POLICEMAN (optional)

QUEEN OF WHOOPTON
KING OF WHOOPTON
ROYAL COOK
ROYAL GUARD
GOOD WITCH (SM)
SKELETON
BAD WITCH (SL)

nice nap. (Sits in padded armchair grumbling about cooks and ice-cream. QUEEN exits L.)

CURTAIN

Brief pause—then

CURTAIN UP

(Scene is the same. A trick bowl stands on the table. KING is still dozing. Enter GOOD WITCH L.)

GOOD WITCH: I have come to teach the King a lesson. It's no good him carrying on like this, why, if he awoke now he would have ME beheaded on the spot. (She shudders) Oh well. (She kneels in front of the KING.) Nippy, Noppy, Plinky, Plonky, Pooky, Stooky FIDDLE-STICKS. Let the Lord Chamberlain appear. Ha Ha Ha Ha Haaaaahhh! (Exit.)

(Enter SKELETON—minus head.)

SKELETON: Ha Ha Ha! Wakey-wakey.

KING: What, Oh no, a ghoul!

SKELETON: Yes, of course I am—you fool. I'm the Lord Chamberlain that you had beheaded.

KING: Oh you don't fool me, you're no ghost you're just someone dressed up aren't you. Well?

SKELETON: Yes? Well watch this. Ohhhhhhhhh. (SKELETON starts to come to pieces, sinister music is played.)

KING: Dear sir, that really is first class, I can't conceive how you do it.

(SKELETON exits mumbling to himself. Lights dim. KING continues to snooze. Enter BAD WITCH L.)

BAD WITCH: I am the Bad Witch, that bumbling, moth-eaten old bag is good for nothing. Making skeletons dance around, my foot. She should be expelled from the Royal Circle of Witches and Wizards. However, she was only trying to snap the King out of his ways. I am going to snap him more into his ways. Ha, Ha, Ha. First an ice-cream, (Ice cream apple, then a wishing potion.)

(Stretches hands over bowl.)

Knicky, Knacky, Noo,
Stinky, Stonky, Stoo,

NARRATOR: Once upon a time there lived a king but he chopped so many people's heads off, nobody liked him.

Scene: The Royal Palace.

CURTAIN UP

(The QUEEN is already on stage sitting in her grand chair and looking at a grandfather clock. Enter KING.)

QUEEN: Hello dear, you're late, did you have a nice time at the Town Hall?

KING (Sitting at the table): Frankly, no, I had a lot of documents to sign.

QUEEN: Is not that the Lord Chamberlain's job?

KING: Well, yes, in a way it is. But you seem to forget I chopped his head off last week.

QUEEN: Oh, Edwin!

KING: Anyway, where's my ice-cream?

QUEEN: The new cook is preparing it now.

(Smoke pours from the left of the stage. Enter COOK coughing and spluttering.)

KING: What is this?

COOK (All in one breath): Well, I had prepared the ice-cream as the Queen told me and put it in the oven, and it melted so I put lots and lots of salt in it, then I tasted it, and it was so salty that I started coughing and then my hat fell on the cooker.

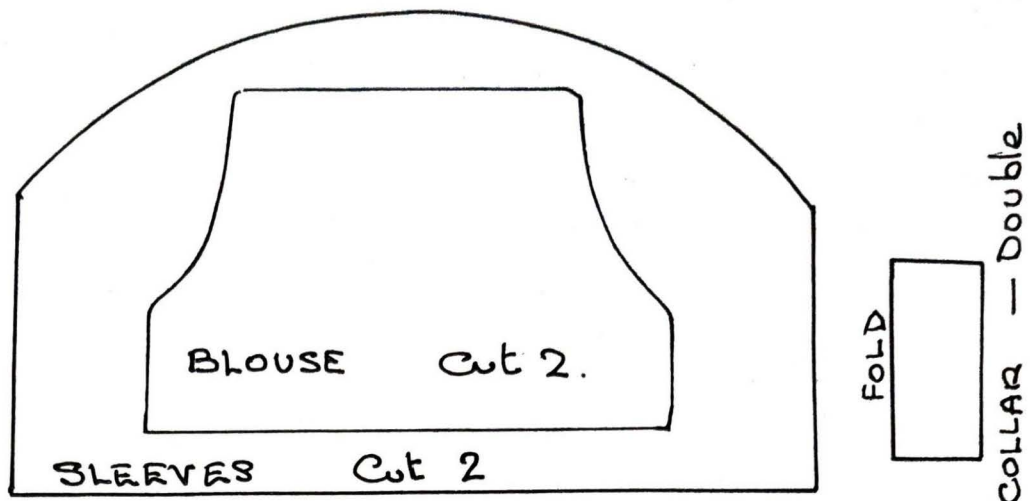
KING: But you're not meant to cook ice-cream. (Sternly.) Off with his head!

(Guard enters and takes COOK off stage R.)

COOK (Offstage) Agghhh!

KING: Well, that's that over with, now I'll have a

PATTERNS FOR THE MOD. GIRL



Pinky, Panky, Poo,
Binky, Bonky, BOOOOOO!

When the King eats his ice-cream he will be able to wish for something, and that will be, to have the whole Royal Court beheaded. Ha, Ha, Ha! (*Exit L.*)

(*LIGHTS FULL ON AGAIN*)

QUEEN (*Enter L.*): Wake up dear!

KING: Wha . . . Oh yes, (*gets up and walks to table.*) Why, look at this. An ice-cream. (*He peers closely at it*) Strawberry, blackcurrant, vanilla, CHOCOLATE! I love chocolate. (*The KING sits to eat his ice-cream which slowly disappears into the table.*)

(*Enter GUARD and/or POLICEMAN.*)

GUARD: Oh Queen! I mean . . . Your Majesty, where are you?

QUEEN: I am here Guard. What is it?

GUARD: This is a one-way ticket to "Nowhere Land". We are going to give this to the King, he will never chop off another head again.

QUEEN: Oh no!

GUARD: When he gets this ticket we will shove him on the train and he will never, never, ever come back again.

QUEEN: Oh no!

KING: A really lovely ice-cream, this.

BAD WITCH (*Peeps round the wing.*) Now watch this he will wish for everyone in the Court to be beheaded. (*Exit.*)

KING: A really good ice-cream.

GUARD: King Edwin, I have come to give you this ticket.

KING: You know—I wish that I could have this ice-cream all over again. (*There is a flash and the ice-cream reappears.*)

GUARD: Why look, his ice-cream has reappeared.

QUEEN: The Good Witch that I asked must have put a wishing potion in it. What a clever idea—now he will never bother anyone again. (*Turns to GUARD.*) You've no need to bother with your ticket now.

GUARD: Good! Let's go and dine. (*QUEEN, GUARD and POLICEMAN exit R.*)

(*There is a flash.*)

BAD WITCH (*Enter L.*) Foiled again! I should have known better. Now what shall I do?

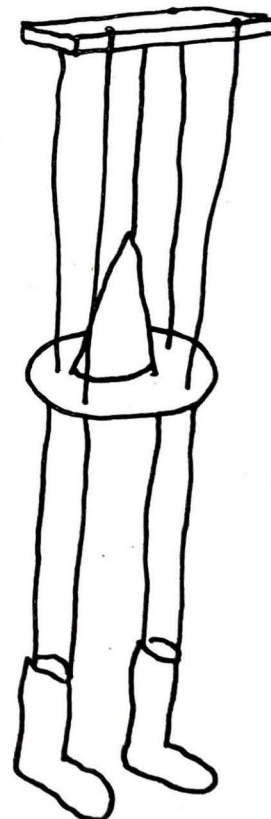
SKELETON: (*Enter from any side.*) Don't worry, why not come to the Ghouls Ball with me?.

BAD WITCH: Why! I don't mind if I do, come on. (*BAD WITCH and SKELETON Exit.*)

KING: A really marvellous ice-cream this, I wish I could have it all over again. (*Ice-cream re-appears, etc.*)

NARRATOR: And he is still eating to this very day.

THE END



THE INVISIBLE
WITCH

DRESSMAKERS PAGE

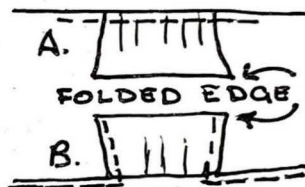


Showing new style for MOD. GIRL

This is a very simple design, & you will not find it difficult to make. You can cut all patterns from the same material, or you can mix up colours, as in drawing, using check material say for blouse front & back & cuffs round puffed sleeves & band on skirt, against a contrasting material either plain or floral for the rest. The two sleeves are

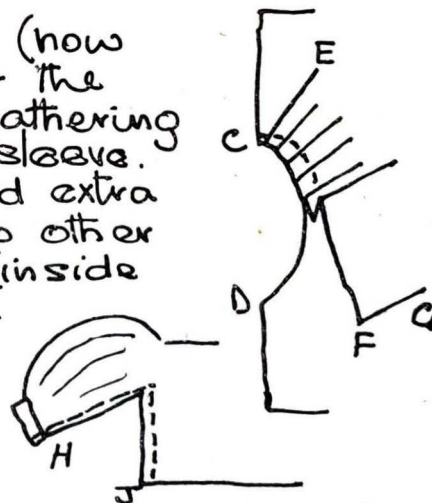
cut from the pattern opposite. Curved edge gathered to meet shoulder. The skirt can be cut in one piece 22" x 5½" (55 cm. x 14 cm.) or in two pieces half that length & joined in which case when you dress the puppet the seams should be on either side. Otherwise one seam would be at the back.

If you want to make her a collar (not shown in illustration above), cut a collar pattern fold along dotted line, gather a little with thread, & sew on top of blouse, make sure it is central. Ditto with other blouse pattern. (See dia. A.) Place two blouse patterns together & sew along shoulder & collar seams (See dia. B.)



Lay two blouse patterns flat (now joined at the shoulders). Let the sleeve ECFG into gap CD gathering as you go. Ditto the other sleeve. Gather cuff end & hem or add extra cuff in contrasting colour. Ditto other cuff. Fold, closing blouse (inside out) & sew up seams HJ. Ditto on the other side. Turn & press.

Gather skirt onto bottom of blouse - to dress remove head!



Pelpups Write

JIM KEARY, B. C., Canada.—Last year went well for my puppets and I. I got together with three friends and we formed a Puppet Group. At that time I was the only one in our Group who owned any Pelham Puppets (I had Bimbo, cat, king and wolf), but we all had hand puppets which we had made. We were asked by the Children's Librarian to do a show in the Library auditorium. We did a hand puppet play called "The Princess and the Dragon" and we did a new version of "Red Riding Hood Meets the Wolf" with marionettes. We borrowed the Red Riding Hood puppet from the Librarian. The show went really well and all the children (especially ourselves) enjoyed it.

JAN HOLTAM.—Over these last Christmas holidays my sister, my friend and I were asked to do two puppet shows, both for Sunday School parties. They were on January 4th and 13th. We used the same programme for each show, beginning with a small act with the compere, a bull, who can't remember the first item he has to announce and so he has to hunt for his programme. At last it comes down on a string and he almost bumps into it. Then there is another problem! He can't read it without his glasses. So there is another big hunt and then they come down on a string and stop just above his head. He then asks the children if they can see his glasses. Of course they can, and a great shouting goes on. Of course the bull is very stupid and looks all round but not above him! Then they land all of a sudden on his nose. Inevitably the bull shouts "Oh! there they are—why ever didn't you tell me?". There follows a short argument, "Yes we did", "No you didn't" etc. The bull then announces the first play "Caterpillar Capers". After this the bull came on again for a short while and announced the next item "The Skeleton in Dem Bones". At the first show there were loud "Ooos" as soon as the first leg came over the edge of the coffin, and they were thrilled when the skeleton came apart. At the second show the children were a very poor audience, they hardly made a murmur during Bony's act! I was rather surprised as this is usually a favourite. For "Dem Bones" we had a black cloth on the floor and a black cloth draped over the back with a moon and a gravestone on it, cut out of cardboard (I got the idea from the last magazine). The next act was a play called "The Enchanted Castle". This is a play for the children to join in. At the first show the children were very eager to join in, at one point the children had to blow the witch away, they literally went crazy! They were sitting on the floor and they crept closer and closer to the stage in trying to blow the witch away. I was thankful that two helpers were out in front to keep the children in order! Towards the end when the boy says "And now our story is nearly over" the children all said "Ah!" At the second show during this play the children at last began to join in. To finish the show we did the curtain call from Book 2 plays by Joan Field. During the first show it was really hard work shouting to make ourselves heard. The atmosphere at the second show was quite different. We thought after the first play they wouldn't clap at all, but they did eventually. Afterwards the Vicar said they had enjoyed it—perhaps he was just being polite? Isn't it strange how two audiences can differ so much, even when given the same show?

HELEN GILES.—If I ever want to find anything out concerning puppets I just look in my "Pelpup News", I am going to make the coffin for my skeleton puppet.

ROBERT JONES.—Last Tuesday, 15th May, I went to Darlington Civic Theatre to see the Da Silva Puppet 1973 Tour of "Pinocchio". The show was very professional and made clever use of the whole stage. This type of show had no proscenium arch and the puppeteers could be seen, but were dressed in black. There were several acting areas, and this caused the show to be very slick as there were no waits for scene changes. After the show I was allowed backstage to meet the puppeteers and puppets and I talked mainly to the leader, Martin Clifford. He allowed me to operate some of their string puppets and showed me all of their props and other puppets.

MICHAEL POLLARD.—Stephen Cartwright and I recently gave a show to some children aged three to five who belong to a playgroup. This show went down very well, especially a pop tune to which one of my puppets sang and danced. Since then I have had two more offers and I hope to receive many more. Some of the money I receive from these shows is going towards the Asthma Research Fund.

GILLIAN . . . (Luton).—I also own your lightweight theatre; on this I have some small coloured Christmas tree lights. I have a cord fixed above my theatre so when a puppet on stage isn't moving I can hook it onto the cord and concentrate on acting the other puppets. I use plays in

your magazines and ones I write or find in books. My brother is very helpful when I am rehearsing a play. He records it, so I only have to concentrate on the acting. I often perform them with the tape too.

CHRISTOPHER COCKBILL.—So far I have had a very successful year making marionettes for my own puppet variety show. So far my puppets include a singing duck, a stripper and the most recent a Tyrolean boy with moving eyes, my best puppet yet. Another reason for writing is to ask you for wooden balls for moving eyes. Would it be possible for you to send me a dozen? The type used on baby dragon legs, not feet, would be ideal.

DENNIS BIXLER, Idaho, U.S.A.—I have had ventriloquism for a hobby for some sixteen years now and have had some 300 performances in my spare time. I have also worked with some hand puppets for some six years. I am a youth minister of a Christian church here in South Idaho and have enjoyed using my hobby for children, youth and adults.

CATHERINE HARRISON.—I have found the song "Make Mine Country Style" is very good if somebody sings it while the farmer and Dutch girl are dancing to it. I and a friend have also done a play "Talent Contest". We found it easy to do as there was usually just one puppet to work at a time and any number can be used in the contest.

MICHAEL POLLARD.—During the Christmas holidays I went to see the Hogarth Puppets in Derby. I found the whole show very interesting, especially some aborigine shadow puppets. As well as shadow puppets they used rod and glove puppets in a play called "George and the Dragon" and string puppets in two ballets. The first ballet took place in a toy shop, and probably one of the simplest but most effective puppets was a ballerina. It had only one string attached to its head and it was connected to a handle which, when turned, spun the ballerina round. I thought the show had been extremely well performed and was well worth going to see.

BOB SINGH, Natal, S.A.—At present I operate a Mobile Puppet Show, which goes to schools and caravan parks in the Republic of S. Africa. Over 100,000 children have seen my first production. They have thoroughly enjoyed the show, and are now impatient to see the next performance.

TIMOTHY JAKES, N.B. Canada.—A few weeks ago I put on "Trouble at the Stores" to our Church Junior Choir. It went off very well, and one small boy in the crowd was scared of the witch as he thought she was actually alive. I hope to put on another play soon but I have yet to get time to think one up. I hope to use all of my eleven puppets in it.

DAVID LEECH.—I used a wire netting frame for the legs of my "vent" puppet, this made it possible to move legs and feet into any position. I like the Pantomime Horse (Pelpup News 24, page 15), this has given me some ideas for further possibilities. If I find these ideas useful I will send them to you for your opinion. For example, after making the Grand Turk a few years ago, I made a very complicated puppet based on this. The Transformation Puppet is quite effective. I also used a home-made puppet a few years back with the same title. I hope you like these ideas as these characters proved very successful with my performances. Remember your "People Puppets"? I took these a step further, this became my main act at one time, although I did have an elaborate piano playing puppet as a main act as well.

PETER ELLIS.—On October 28th we did a show "Hallowe'en". We did three performances and altogether about 25 people came to watch. The most popular puppet was, of course, the Skeleton. The first act consisted of a number of short sketches relating to the theme of Hallowe'en, all linked together by Bimbo the Compere. In the interval the audience all trailed down into the foyer for refreshments.

Act II consisted of a play in two scenes "On Hallowe'en. . ." The audience enjoyed this too. At the moment we are busy preparing for "Snow White" which we are doing in January, using a panorama type stage. This consists of three sets on one long stage. The Palace, the Wood, and the Dwarfs' cottage. All three can be seen at the same time, but only one is lit up at a time, the other two remain in semi-darkness. This is the first time we have used a stage of this nature. At the moment, for the next few months, we have decided to explore new fields, we are starting with this panorama-type stage. In March 1973 we hope to put on "The Dragon, the Witch and the

for their very new ideas. The show we saw certainly was. It combined glove, rod and string puppets, presented as Black Theatre—but with the lights on and the puppeteers wearing white clothes! The show was excellent and so was our 'puppet week' in Czechoslovakia.

If ever you should have the opportunity to visit this interesting country take it, and I am sure you can not help but enjoy yourself.

Sally & David Poulton

The DaSilva Puppets

When Bob Pelham asked me to write something about our experiences I thought it might be best to tell you something about what is going on now and to answer some of the questions we are often asked by young puppeteers.

Well, The DaSilva Puppets have just completed their longest continuous tour of British theatres, and first of all I must say "thank you" to all of you who came to see our show and especially to all those who came to say "hallo" backstage.

The show, Pinocchio was presented by four of our puppeteers on an open marionette stage, (that is there was no proscenium) thirty feet wide. We like a nice wide stage and large puppets because it means that we can play to large audiences, and on this tour we played to over 100,000 people between January and June of this year.

Behind the marionette stage is a large hand puppet stage which is divided into three separate stages two 5 ft. wide and one 10 ft. wide, and the hand and rod puppets are operated in these stages and also in the gap between the stages.

The marionette controls are rather like the simpler Pelham controls shaped like a letter T, but we hold them at an angle, not flat, because with the large heavy puppets, it is easier this way. Some of you who meet the puppets are surprised to find more than one of each character, this is very necessary because they are all made to perform different actions or to save time off stage, for instance there are nine different puppets of Pinocchio, because he is in and out of all sorts of places, there is one in a gondola, one in a car, one with no clothes on, a special one whose nose grows very long and so on. There are well over 100 puppets altogether in the show and some of you have helped to put these into their bags after the last performance.

Some of you have asked how people become professional puppeteers as there are no schools of puppetry.

Well, first of all, it is not always the people who are good at passing exams who make the best puppeteers, but if you can pass some exams at school, then this will quickly prove that you have the patience to concentrate on certain subjects and are able to communicate your knowledge to others, and this is exactly what a puppeteer needs; powers of patience, concentration and communication. A good all round puppeteer needs to know quite a bit about many different arts and crafts, acting, music, design, sculpture, painting, woodwork, mechanics and electrics to name but a few, he also needs to be strong, (because puppetry is often hard work) and be prepared to travel all over the country and even abroad, being away from home several months at a time, (unless he performs in one theatre all the time.) In the larger companies, puppeteers tend to specialise in their favourite subject, but at the same time they still need a basic understanding and experience of the whole range.

If a person does want to take up puppetry as a career, then he should see as many different types of puppet shows as possible, read the various puppet books, and not copy but develop some ideas of his own. Then contact some of the professional companies whose shows he likes and let them know that he is interested in becoming a puppeteer. Most companies always need experienced puppeteers, but some like ourselves will take people straight from school and give them training and the necessary experience in construction and operation and then to go on tour and take part in the performances.

Pinocchio goes out on tour again this autumn and will daily escape from the monster fish, (16 feet long,) until next February, when we will give him a well deserved rest and then take out one of our other repertoire shows, "Snow White and the Seven Musical Dwarfs", (the stage for that show is 19 feet high! but that's another story.)

After that in October 1974, we shall start with a new show, "Hansel and Gretel" which we are busily making now. It takes almost a whole year to build a new show and perhaps sometime I will tell you how we go about it, meanwhile if one of our shows comes to your town, do come and see it and then knock at the stage door, and ask to see me, if I am not there, then one of our puppeteers will be pleased to let you see the puppets backstage.

Ray DaSilva

The following would like to contact Pelpups living in their areas:—

SUSAN PINNELL (age 12), Crosswinds, Dunsomer Hill, North Moreton, Didcot, Berks.
LUCINDA PEAKE, (age 12), 10 Forkneuk Rd., Uphall Broxburn, West Lothian, Scotland.
PETER TUDOR, 1 Joanna Drive, Finham, Coventry.
MARK LEWIS, 3545 Brookwood Road, Mt. Brook, Alabama 35223, U.S.A.
HELEN TOMLINSON, "Omega", Albert St., Horncastle, Lincs.
MAGGIE MCGINN, 1017 Canora Rd., Montreal, Quebec, Canada.
ADRIAN HOWARD CROOKES (age 9), 3 Carter Lodge Drive, Hadkenthorpe, Sheffield S12 4FU.

The following is a list of Pelpups wanting Pen Friends:—

R. JENKINS (MISS) 119 Airport Rd., Knowle, Bristol. A girl friend from the U.S.A. or Great Britain aged 10 to 12. Hobbies cookery, first-aid, music and puppetry.
KEITH RUSSELL, 9 Canterbury Close, Swindon, Wilts. A boy aged 11/12 hobbies puppetry, football, stamp collecting, pop music, science.
DUNCAN RUSSELL. A boy 10/11 speaking English interested in puppetry, swimming, pop music, football, art.
JACQUELINE ARTHUR, 21 Rosebank, Waltham Abbey, Essex. A girl from Canada aged 11/12, hobbies swimming, reading and animals.
KATHY KAUFMAN, 12 Lawrence Lane, Bay Shore, N.Y., 11706. A girl between 8/10 interested in sports, reading, collecting and music, anywhere in Canada, England, Western and Southern America.
STANLEY NACHAMIE (age 7), 1175 York Av., N.Y., 10021, U.S.A. A friend aged 6/9 hobbies singing, playing piano, plays and puppet shows.
CHERYL HAYES, 47 Rowden Rd., Chippenham, Wilts. A girl age 11/12, interested in music, art, swimming and puppetry, from U.S.A. or Canada.
JOHN LAZAR, 976 Berkley Ave., Turlock, California 95380, U.S.A. A friend aged 13 from U.S.A. or England, interested in tropical fish, puppetry, swimming and animals.
GARY THOMAS, 17 Waterloo Terrace, Carmarthen, S. Wales. A boy aged 13 from a large city in the U.S.A., hobbies puppetry, music (progressive and some classical), theatre, cinema, books and travelling.
ANDREA LIEBE, 2322 Lutjenburgh, Ploner Strasse 20, Germany. A boy aged about 16, from the U.S.A.
CHRISTINA BENNETT, 3359, Queen City Ave., Apt. 9, Cincinnati, Ohio 45238, U.S.A., a girl, aged 10/11 from anywhere in the world writing English, hobbies art, stamp collecting, horse riding, animals.
PATTY SWEENEY, 1085 Parkside Drive, Lakewood, Ohio 44107, U.S.A. Aged 9/10, hobbies puppetry, swimming, pets, music, gymnastics, from anywhere in the world.
P. GUILLE, 20 Friar Road, Brighton, Sussex. Boy or girl, aged 13/15, hobbies puppetry, (ventriloquism and string puppets), cross-country, geology.
ELIZABETH TAYLOR, 25 King St., Broseley, Shropshire. A friend from Russia, Hawaii or America.
JOANNE RUDLING, 14 Garnett Ave., Heanor, Derbyshire. A girl or boy aged 9/10 anywhere in the world except England, hobbies swimming, puppetry and pet keeping.
RUTH DAVIDSON, Clint Hill Farm, Hanging Houghton, Northampton. Boy or girl aged 10/11, hobbies horse riding, swimming, animals, speaking and writing English from anywhere in the world.
WADE CLYDE, 5534 Bannockburn, Toledo, Ohio, U.S.A. A boy living in England interested in Puppetry.
JULIA ROSE, 58 Feltham Hill Rd., Ashford, Middlesex. A girl aged 10/11, living in Canada or England, hobbies reading, horse riding and most sports.
JULIA SMILES, 9 Carr Rd., Colne, Lancs. A girl aged 10/12, from Germany or England, interested in stamp collecting, reading and walking.
MICHELE VIGNAUD, 30 Wentworth Avenue, Finchley, London N.3. A girl aged 11 speaking and writing English or French, from Great Britain, France or the U.S.A., hobbies ice skating, swimming, stamp collecting, cooking, tap dancing, ballet dancing and reading.
HAZEL DYER, 13 North Rise, Llanishen, Cardiff, S. Wales. An English speaking boy from India, Norway, Sweden or Finland, hobbies stamp collecting, postcards and shells.
SARAH SMEATH, 9 Boldrewood, Burghfield Common, Nr. Reading, Berks. A boy or girl aged 10/13 from Canada or U.S.A. interested in reading, puppetry, music, swimming and pets.

The following "Addresses" did not give their names:

354 West Valley Stream Blvd., Valley Stream, New York 11580, U.S.A.
4745 Tempo Drive, Del City, Oklahoma, 73115, U.S.A.
Hill House, Folgate Lane, Costessey, Norwich, Norfolk.



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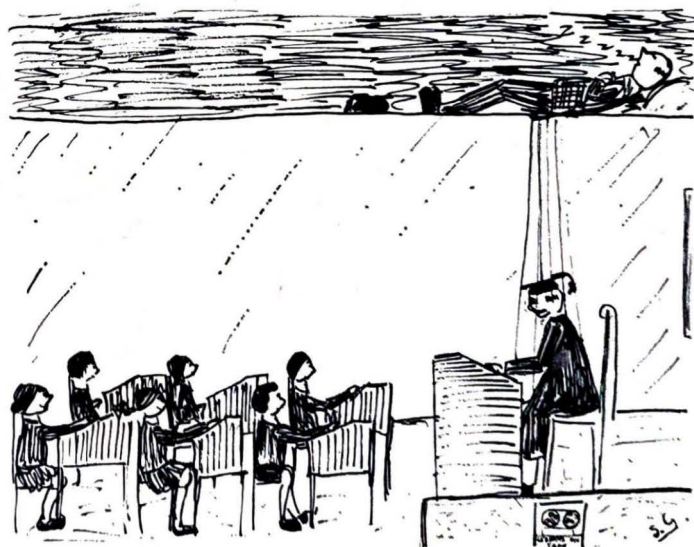
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CARTOON COMPETITION

- 1 R. J. KING, Bristol.
- 2 GILLIAN SPIBY, Preston.
- 3 OLIVER NÄGELE, Germany.
- 4 SUZANNE GYSEMAN, Pembrokeshire.



4